Buchbesprechungen

Ina Habermann. **Staging Slander and Gender in Early Modern England.** Aldershot: Ashgate, 2003. 210pp. Hb. £ 45.00. ISBN 0-7546-3384-5.

Ina Habermann's archaeology of slander and gender in early modern England approaches the phenomenon of defamation as a triangular constellation (including the slanderer, its victim and the listener) that bears structural affinities to drama. Her New Historicist approach to early modern cultural studies relates the theatricality of slander as the "negative 'fashioning of others'" (1) to discursive formations such as language, rhetoric, philosophy, law, religion and the human body. With regard to "literary negotiations of oral defamation" (2) the study discusses a variety of dramatic texts: *Romeo and Juliet*, *Othello*, *The Devil's Law Case*, *A Cure for a Cuckold*, *The Merry Wives of Windsor*, *Il Pastor Fido*, *The Devil is an Ass*, *Love's Victory*, *The Tragedy of Mariam*, etc. Focusing on the female gendering of slander as verbal execution of power, Habermann regards 'discourse' both as a linguistic (connected parts of speech) and a Foucaldian (production of social knowledge and power) term. Instead of subscribing to a theoretical framework that may be classified as 'feminist' in the strict sense of the word, she combines discursive, semiotic, semantic and pragmatic approaches to the representation of gender.

Her main argument starts with the observation that the discourse of slander as a topic of public debate emerged in the early modern period. Concerning the construction of social knowledge it became objectified as a 'female' domain: whereas the literary representation of women between praise and slander constructed male subject-positions as an act of Renaissance self-fashioning, it had a silencing effect on femininity. Since early modern women were not allowed a voice as legal subjects, their social identity was constructed by a language that was not their own. As male authority of the word did not necessarily generate 'true' meaning ('truth' is constructed *within* discourse), the trust into the representative power of language suffered a representational crisis: "If male credit becomes more dependent than it had been on trust and words, it comes to resemble what the credit of women had always been. Thus, the discourse of female fidelity [...] becomes a prototype for the humanist fashioning of masculinity" (79).

Habermann's approach to early modern culture not only pays attention to the language-centeredness of humanism and its belief in the power of persuasive rhetoric as a discursive formation that penetrated the whole terrain of contemporary thinking; it also acknowledges the importance of the law as a means of both forensic and dramatic investigation. As early modern drama is deeply rooted in the legal institutions of the inns of court, it may be regarded as an *equitable* means of debate: It produces "fair judgement in view of the special circumstances of a case" (49). In addition to that, the study explores the early modern fashioning of the tongue as a 'female' bodily organ and a potential threat to the 'male' authority of the word.

Staging Slander and Gender in Early Modern England reads the negotiations of all these aspects as processes of containment and subversion. With regard to women writers it emphasizes that it was

not drama but the 'patristic' field of religious poetry that provided discursive space for the female fashioning of the self, a fact which is shown by a textual analysis of Mary Sidney's Psalm translation.

Were one to try and find weaknesses in the study discussed, one might mention that the cultural background of the royal court seems to be as important a factor for the dramatic debate of slander as the influence of the inns of court. Concerning the social stratification of early modern England and its literary negotiation in city comedies and other dramatic genres, a consideration of the semiotic and discursive difference of the courtly aristocracy and the emerging 'middle class' might have proven illuminating. These aspects, however, are beyond the clearly defined scope of Habermann's highly original, well-structured and readerly book. One fault that has to be mentioned, however, is the fact that the study seems to mistake the dissembling amorality of the Machiavellian term *virtù* for "the moving power of eloquence [...] coupled with courage and *sincerity*" (80, my emphasis). Machiavelli's secular challenge of traditional humanist thinking, which unsettled early modern England as an 'Italianate' threat and contributed to scholarly and dramatic debate to a considerable degree, seems to have been quite neglected.

Dieter Fuchs (Wien)

Nicola Glaubitz. **Der Mensch und seine Doppel: Perspektiven einer anthropologischen Denkfigur in Philosophie und Roman der schottischen Aufklärung**. Anglistik/Amerikanistik im Kontext, 1. Sankt Augustin: Gardez!, 2003. 216pp. Pb. € 24.95. ISBN 3-89796-097-4.

Readers who expect Glaubitz to explore, once again, the role of the double/*doppelgänger* in nineteenth-century Scottish fiction from James Hogg's *The Private Memoirs and Confessions of a Justified Sinner* to Robert Louis Stevenson's *Dr Jekyll and Mr Hyde*, are in for a disappointment – or rather, they are encouraged to revise their notions of the double/*doppelgänger* with Glaubitz's doctoral thesis as their starting-point. What *Der Mensch und seine Doppel* does provide is, firstly, a history of themes and preoccupations which Scottish Enlightenment philosophers share with Scottish novelists from Tobias Smollett to John Galt, James Hogg and Walter Scott. Secondly, Glaubitz relates these themes and preoccupations to what theoreticians such as Foucault and Luhmann – obviously, from very different theoretical premises – have come to regard as a paradigm shift from anthropologically orientated to subject orientated discourses in philosophy, and in the humanities in general, around 1800. This paradigm shift is seen to have occurred in response to new possibilities for the individual to invent himself, or herself, but also to a growing awareness that an individual's impact on his or her society is, at best, limited. While Glaubitz herself does not want to revert to a perspective which proceeds from the assumption that micro-structural processes in a given society have their equivalent on its macro-structural level, she does insist on the usefulness of a modified anthropological account, the modifications of which she traces, as has already been suggested, from Scottish Enlightenment philosophers to their novelist contemporaries and successors; they call for what Glaubitz, following K. Ludwig Pfeiffer, refers to as an "anthropologically orientated media theory" ("anthropologisch ausgerichtete Medientheorie") which can uncover and describe transhistorical patterns of perception and of media configurations, of "intensities and qualities of *aisthesis* and experience" (195), without necessitating a

concomitant belief in anthropological constants in 'human nature.'

After the introductory chapter, the second section of *Der Mensch und seine Doppel* surveys the foundations of Scottish Enlightenment philosophy, in particular its departure from, and critique of, natural law philosophy and the tradition of civic humanism. The following two sections on David Hume (with an emphasis on his early *A Treatise of Human Nature*, published 1739) and Adam Smith (*The Theory of Moral Sentiment*, 1759) trace a line of development from Hume's belief in the corrective effect of polite society – in the context of which individuals, however problematic their cognitive hold on 'reality' and their control over conflicting passions may be, can establish and cultivate personal identity through interaction – to Smith's attempts to counter what he, and after him Ferguson, perceive as an erosion and fragmentation of the cult of politeness in the "age of separation" (Ferguson). Smith's concept of the "impartial spectator" can be regarded, in this scenario, as a means of rendering self-realisation less dependent on the actual social environment.

In Chapter 5, Glaubitz turns from philosophical to literary discourse and to its insistence that it is polite literature which, after the fragmentation of polite society, offers a medium in which self-realisation can be performed. However, polite literature, in the period around 1800, already competes with other media for its readers' attention; this, and the recognition that literature, which is after all produced and consumed in isolation, may well be inferior, in terms of its performative and communicative capacities, to social intercourse, accounts for the markedly self-reflective textual strategies which are characteristic of eighteenth- and early nineteenth-century fiction.

The next two chapters on Smollett's *Humphry Clinker*, Galt's *Annals of the Parish* and *Ringan Gilhaize*, Hogg's *Private Memoirs and Confessions of a Justified Sinner*, and Scott's *Old Mortality* and *The Bride of Lammermoor*, sketch a second line of development which, to a large extent, mirrors that of Scottish Enlightenment philosophy. In *Humphry Clinker*, the novel's multi-perspectivity, as conveyed through its epistolary form, initially reflects the various characters' divergent views of reality; these views, however, can be communicated, and differences between them can be negotiated. In Galt's *Annals of the Parish* and *Ringan Gilhaize*, negotiations between subjective and objective, or at any rate generalised, views of reality become increasingly difficult. While the latter, whether couched in sociological or religious terms, are still accessible to the protagonists – and the first-person narrator in *Annals* does manage to harmonise them, often to comic effect –, the costs of these efforts at harmonisation are also made apparent: As the eponymous protagonist of *Ringan Gilhaize* desperately tries to convince himself that religious explanations for his experiences can be found, and that his physical and psychological distress indicates his lack of faith, he falls prone to periods of hallucination and amnesia. Finally, Hogg's novel *Private Memoirs and Confessions of a Justified Sinner* again shows, like *Ringan Gilhaize*, that idiosyncratic strategies of self-reflection can only be maintained at the expense of ignoring performative, social and aesthetic complexities (or "irritations," in Glaubitz's terminology; 155). As Glaubitz demonstrates in her penultimate chapter on Scott, his novels, particularly *Old Mortality* and *The Bride of Lammermoor*, provide an exit route from this impasse, namely, a self-conscious shift from performative to purely imaginative, or imaginary, self-realisation. To paraphrase Glaubitz: unlike Hogg and Galt, Hume and Smith, Scott does not locate self-awareness in the context of social

interaction. Instead, he directs his readers' attention to "medial constellations" ("mediale Konstellationen"). These do not seek to replace the codes and norms of Enlightenment polite society, but instead orchestrate attitudes of perception ("Wahrnehmungshaltungen", 193).

On the whole, Glaubitz's approach is interesting, with impressive close readings of a variety of key philosophical and literary texts. Her argument is presented cogently, and the narrow boundary line between linguistic complexity and jargon is very rarely traversed in the latter direction. And, as already indicated, readers can now revisit sites of doubling in Scottish fiction with Glaubitz's doctoral thesis as their guide.

Silvia Mergenthal (Konstanz)

Christine Alexander and Margaret Smith, eds. **The Oxford Companion to the Brontës.** Oxford: Oxford University Press, 2003. liii, 586pp., 9 Abb. Hb. £ 60.00. ISBN 0-19-866218-1.

Der *Oxford Companion to the Brontës* bietet auf knapp 600 größtenteils zweispaltig, in kleiner Schrift bedruckten Seiten eine solche Fülle von Informationen, daß man bereits ob der schieren Zahl präzise recherchierter Details überwältigt ist. Wer hätte schon gedacht, daß es gelingen könnte, Fakten über nicht weniger als sieben mit eigenen Einträgen bedachte Haustiere der Brontës – inklusive der Gans Viktoria – zusammenzutragen? Nach der Lektüre des Bandes hat man das Gefühl, über alles Wissenswerte aus dem Leben der vier Geschwister, über ihre Verwandten, Freunde und Bekannten sowie die vielen Orte, die sie besucht bzw. an denen sie gearbeitet haben, informiert zu sein. Sinnvoll ist auch die Entscheidung, Daten über den Alltag in Haworth – von den Weisen des Zeitvertreibs über die Finanzen und Gesundheit der Geschwister bis hin zu einigen Bediensteten – mit aufzunehmen. Ebenfalls sehr nützlich sind Hintergrundinformationen über politische und kulturelle Rahmenbedingungen sowie Einträge zu zentralen religiösen Begriffen, die Studierenden kaum bekannt sein dürften, gleichzeitig aber von großer Bedeutung für das Verständnis von Leben und Werk der Brontës sind. Beeindruckend sind darüber hinaus die Aufarbeitung der Rezeption der Werke und deren Adaptionen für Bühne und Film.

Bei allen Einträgen, die oft mit weiterführenden Literaturhinweisen versehen sind, steht der Bezug zu den Geschwistern im Vordergrund; insbesondere die historischen Umstände und Persönlichkeiten, die Eingang in ihre Werke fanden, sind recht ausführlich vertreten. Nur in manchen Fällen wären genauere Erörterungen wünschenswert; so etwa im Falle von Maria Stuart, in deren Eintrag nicht dargelegt wird, daß sich die Brontës an der idealisierenden Darstellung der schottischen Königin orientierten, und im Artikel zu Constantin Heger, aus dem nicht hervorgeht, welche Gefühle Charlotte Brontë für ihn hegte – was erst über 200 Seiten später (521) deutlich wird.

Angesichts des Reichtums präziser Informationen vermögen solche Kleinigkeiten den Wert des Lexikons nicht zu mindern. Etwas schwerwiegender erscheint hingegen die Konzentration auf die Inhalte der Schriften. Sämtliche wichtigeren Figuren und Schauplätze werden zwar in eigenen Einträgen skizziert, aber häufig bleibt es bei Darlegungen von deren Bedeutung für den Handlungsverlauf. Der völlig auf den Plot orientierte Eintrag zu Bertha Mason beschränkt sich etwa auf die Darstellung der Erfahrungen, die Rochester bzw. Jane mit dieser Figur machen; daß die Charakterisierung Berthas ebenso einseitig wie zugespitzt ist, sie als 'tigress', 'hyena' und 'savage' bezeichnet

wird und Stereotypen des 'Anderen' entspricht, wird nicht angeführt. Formale Aspekte werden nur am Rande in den – übrigens durchweg ausgezeichneten – Zusammenfassungen der Ergebnisse literaturwissenschaftlicher Untersuchungen erwähnt. Diese Einträge sind nach Ansätzen geordnet – etwa zu *psychoanalytic* bzw. *feminist approaches* – und handeln jeweils sämtliche Werke der Brontës auf sehr knappem Raum ab. Über Form, Stil und Struktur der Romane erfährt man daher nur sehr wenig. So wird etwa nicht erwähnt, daß *Jane Eyre* sich in Aufbau und Form grundlegend von *Wuthering Heights* unterscheidet und ein einflußreicher Bildungsroman war. Auch die längeren Einträge zu den einzelnen Werken unterrichten zwar über die Zeit der Abfassung, die Geschichte von Manuskript und Erstausgabe, Plot, Quellen und Rezeption; sämtliche anderen Aspekte (Form, Erzählsituation, Gebrauch von Metaphern, etc.) werden aber ausgeblendet.

Trotz dieser Einschränkungen handelt es sich um ein solides und aufgrund der klaren Struktur leicht handhabbares Werk, das eine große Zahl zuverlässiger Informationen über das Leben der Brontës und die Inhalte ihrer Werke gibt und in keiner gut ausgestatteten Seminarbibliothek fehlen sollte.

Vera Nünning (Heidelberg)

Jörg W. Rademacher. **James Joyce.** Mit Illustrationen von Stephan Frede. München: Deutscher Taschenbuch Verlag, 2004. 357pp. Abb. Pb. € 15.00. ISBN 3-423-24413-5.

Do we need another German Joyce biography? In fact, we do. The German translation of Ellmann's *James Joyce* needs replacing by an updated study for factual and interpretative reasons. As paperbacks targeted at a wider market, the biographies by Stan Gèbler Davies (1987) and Jean Paris (1960) appear to be dated and inferior to Ellmann's seminal work. More recently, only Wilhelm Füger's *James Joyce: Epoche-Werk-Wirkung* (1994) is a profound and very useful introduction to Joyce both for students and the general reader. (Rademacher, however, does not mention it.) A popular, but somewhat gender-biased perspective on Joyce's life is the translation of Brenda Maddox's *Nora* (hardback 1990 and paperback 1992). Biographical studies, in English, by Peter Costello (*The Years of Growth, 1882-1915*, 1992), John Wyse Jackson and Peter Costello (*John Stanislaus Joyce*, 1997), Morris Beja (1992), Edna O'Brien (1999), John McCourt (2000) and others partly compensate for the lack of a comprehensive new biography by selecting particular periods from Joyce's life. Yet none of them has been translated into German. In other words, by the time of the Bloomsday centenary a new German Joyce biography was overdue. Punctually, on June 16, 2004, Friedhelm Rathjen (Hamburg: Rowohlt, rororo biographies) and Jörg Rademacher simultaneously published their books, identically entitled *James Joyce*. Edna O'Brien's *James Joyce* also arrived in a German translation (Berlin: Claassen Verlag).

Rademacher has diligently examined and assessed the biographical works so far amassed by the Joyce industry. He has also taken specific and new archive material into account, such as the Léon papers and documents with respect to Joyce's sojourns in Germany, comments of, and letters exchanged with Germans, and the early German reception. Thus, he includes a sub-chapter (238-47) presenting an (undated) selection of quotations of commentaries on *Ulysses*. He does not acknowledge, however, Füger's fine edition of respective documents (*Kritisches Erbe*, Amsterdam, 1994). He also fails to produce both a systematic survey and an assessment of the German reception of

the kind brilliantly forwarded elsewhere in the meantime by Robert Weniger (see "James Joyce in German-speaking Countries: The Early Reception, 1919-1945," *The Reception of James Joyce in Europe*, ed. Geert Lernout and Wim Van Mirlo, London, 2004, Vol. I: 14-50).

Rademacher organizes his outline of Joyce's life and works in chronological order. The arrangement of the chapters as Joyce's seven 'stations' (analogous to Christ's) and the wording of their headings speak for the author's capricious originality. In the earlier parts, Rademacher explores the growth of Joyce's insubordinacy, implying that Joyce's rebelliousness eventually prompted the self-authorization of the author. For this reason, he pays considerable attention to Joyce's early nonfictional writings in their biographical contexts, though in some cases representational clarity might be improved.

The general structure of the book is somewhat uneven because Rademacher's approach lacks a dominant critical perspective and eclecticism thus prevails. The biographer's portrait of the writer is interrupted by a plethora of data relating to letters sent by or to Joyce, and also by mere compilations of what one might call database entries. Thus, for instance, for the period from 9 April 1917 to 25 March 1922, Rademacher writes a "journal" (218) registering particular 'events' under particular dates. Subsequently, the period from 1929 to 1933 is covered by what Rademacher calls "a polylog" of short selections from texts surrounding Joyce's life and works, which reduces the c.v. to a grocery list of trivialities. From a methodological point of view, one would also like to enter a caveat in the face of Rademacher's constant recourse to Joyce's letters, which he obviously regards as a totally reliable archive of facts. But letters are narrative constructs that do not necessarily mean what they say and therefore should not pass unquestioned.

It is one of the merits of the book that Rademacher touches upon a wide variety of political and cultural issues. Perhaps unavoidably, these contexts are in many cases only alluded to. The examination of contemporary political, religious and nationalist writings would have required much more time and space. To find a middle way between the biographical and the historical is not without its problems. Rademacher shows a willingness to risk criticism when, for example, in order to make connections transparent ("um die Zusammenhänge durchsichtig zu machen", 25), he tries to characterise the Irish cultural movements through short digressions on the work of Moore, Wilde and Yeats. In a similar fashion, the revolutionary situation around 1916 is exemplified by the names of Erskine Childers and Michael Collins. Metonymic reductions of this kind, however, cannot really replace a profound outline of social processes.

The problem of what to select and how to organise the material is a permanent one for the biographer. Focussing on details, Rademacher sometimes loses sight of the important chronological stations and gaps creep in. For Rademacher the summer of 1898 simply does not exist, during which, sexually and spiritually, "the schoolboy had become a young man" (Costello, *The Years of Growth*, 153). Joyce's and Nora's journey to, and their remarkable arrival at, Trieste also remain a blind spot. *Stephen Hero* and its 'history' and significance are passed over. The process of the composition of *Ulysses* is neglected. Space does not permit further examples.

The dilemma is that every new biography is a new narrative, written with the best of intentions, but inevitably tied to the bias of the authorial position. In biography, the desire of the biographer becomes a subject in itself. Rademacher's book notably testifies to this interrelation

of objectivity with subjectivity. The text expresses its master's narrative voice, intellectual interests and personal style. But an overbearing subjectivity of presentation might lead the author to engage in moments of eccentricity and stylistic whims. The text abounds with awkward, inelegant participial clauses and tangled syntactical structures. There is more than a single sentence which the reader will fail to understand (see, for instance, 38, 51, 62, 114, 160, 163, 178, 317). The many cross-references to Wilde and (very strangely) Heinrich Schliemann are evidence of an obvious hobby-horse of the author's, as is the spelling of the names of Mary and Padraic Colum as "Colm" (no explanation given).

As a whole, one is supplied with a surprisingly unconventional, though illuminating mixture of biographical narrative, essayistic digression, personal opinion, data-related chronicling and empathetic colouring. A helpful addendum is called "Lebensorte und Adressen von James Joyce." Regrettably, Joyce's many addresses (with the respective dates) are not registered. Checking the 'places' of Trieste, I found many other lacunae, such as Café Dreher, Teatro Verdi, Vecchia Borsa (notwithstanding a photo on 148), Chiesa di San Nicoló (photo 106), the bookshop of F. H. Schimpff, Biblioteca Civica, and others. Sometimes the biographer surprises us with epithets one has not previously thought of: H. G. Wells is "der Grandseigneur von Utopie und Dystopie" (237), Joyce himself "der studierte Romanist" (173). The lack of an index of Joyce's writings is a serious omission with regard to the book's usefulness.

Inconsistencies of this kind, however, should not detract from the fact that Rademacher's biography is a new German beginning, which must hold out now against the alternative texts by Friedhelm Rathjen and Edna O'Brien.

Wolfgang Wicht (Krauthausen)

Martin J. Meyer. **Tolkien als religiöser Sub-Creator.** Anglistik/Amerikanistik, 17. Münster: LIT, 2003. 376pp. Hb. € 29.90. ISBN 3-8258-7200-9.

John Clute, the eminent critic of all things fantastic and science-fictional, wrote in his article on Tolkien in the *Encyclopedia of Fantasy* that part of the magic of Tolkien's work lies in its ability to "almost *secretly* transform readers from secular appreciators of a text into something like parishioners" (953). Martin Meyer's book shows how very fitting this analogy is, for it is concerned with the religious underpinnings of Tolkien's body of work as well as his theory of writing. Meyer approaches his topic in four big chapters, focussing (in this order) on Tolkien himself, on his main works, on religious issues discussed in them and on Tolkien as a religious sub-creator. The biographical chapter does not require much comment; the author himself says it all by pointing out that he is closely following Carpenter's well-known biography (19).

The second chapter is, basically, an introduction to Tolkien's writings. Interestingly, these are presented in the order of intratextual chronology, which means that Meyer starts with *The Silmarillion* (although this work was posthumously edited and published by Tolkien's son Christopher) which is followed by a brief overview of Middle Earth (with a few intertextual pointers from Tolkien's *Letters*), *The Hobbit*, *The Lord of the Rings* as well as roughly two pages on how Tolkien's opus could be seen as an interconnected complex (including a comparison to various books of the Bible) and another two pages on the question of genre. Admirably, Meyer does not fall into the trap of trying to summarise these works, an endeavour rather tedious to write as well as to read and already undertaken by far too many. Instead, he concisely and

pointedly sketches the origins and basic themes of the various works. This survey therefore serves as a fitting prelude to the main chapter on religious themes and issues in Tolkien's Middle Earth writings.

The first subchapter 'concerning allegory' (to borrow a Tolkienism) illustrates how *The Lord of the Rings* has had to withstand various attempts of being pressed into service for various political or religious causes, despite Tolkien's own *caveat* in the novel's "Foreword to the Second Edition": "I cordially dislike allegories [...]." What follows on the next 180 pages is a fast and mostly entertaining ride through all *topoi* of (systematic) theology and religion imaginable. To name just a few: Cosmology (creation, the fall of man), the supernatural (magic, prophecy, fate), eschatology (death, paradise), all kinds of symbols (Meyer's reading of 'symbols' is rather confusing: Adam and Eve, the Deluge, Exodus, the Eucharist etc. are included here – especially his inclusion of "Jews" [159-60] under the subheading of "Christian symbols" leaves a strange aftertaste). In all these microchapters, Meyer proves himself to be eminently knowledgeable considering Tolkien's writings, particularly his novels, essays, letters, etc., but less so in literary theory. His conclusions range from the obvious (the *Silmarillion*'s pantheon and its roots in Antiquity and Nordic myths, 103-9) and the fascinating (taboos in the Bible as compared to those in *The Lord of the Rings*, 132-4) to the rather far-fetched (Tolkien's "rainbow myth" and Noah's ark, 173-4).

The concluding chapter justifies the title of the whole volume. It is concerned with a thorough dissection of Tolkien's central theoretical essay, "On Fairy-Stories." All the buzzwords are diligently discussed, the "suspense [sic] of disbelief," "secondary creation," and "eucatastrophe," to name but a few. Although Meyer sometimes takes Tolkien a bit too literally (339-43 *could* be read to indicate that Tolkien considered himself the God of Middle Earth), he proves his point: Within the framework of his own literary theory, Tolkien must indeed be considered a 'sub-creator,' i.e. the builder of Middle-Earth as a literary world-within-our-own. He could not regard himself as more than that, because like any Christian, he understood the world as the work of a divine creator – and how his creative sensibilities have been influenced by his religiosity is amply shown by Meyer.

The overall value of this volume greatly depends on who reads it. Tolkien scholars will find little of interest in it, as Meyer competently, but not very imaginatively, rounds up all the usual suspects (Humphrey Carpenter, Tom Shippey, Dieter Petzold among others), but he sometimes sheds new light on their theories and findings by virtue of his focus on religion. Anyone looking for information on *The Lord of the Rings* in a genre context will be disappointed; the author himself occasionally even proves his grasp of terminology to be rather shaky, for example when he qualifies the term *Sword and Sorcery*, established since a debate on fantasy theory between genre luminaries Michael Moorcock and Fritz Leiber in 1961, simply as "neudeutsch" (i. e. German *à la mode*, 13).

The apparent aim of this study is to show from a theological perspective that Tolkien's religion-tinged self-image as a writer is indeed reflected in his writings. Although this may not be a revolutionary thesis, the point is made clearly and at length, making the book an excellent starting-point for further studies in the area of non-mimetic literature and religion. After reading it, one wants, one needs to know more – no mean feat for any book.

Johannes Rüster (Nürnberg)

Frank-Rutger Hausmann. **Anglistik und Amerikanistik im "Dritten Reich."** Frankfurt a.M.: Klostermann, 2003. 572pp. Pb. € 59.00. ISBN 3-465-03230-6.

Der Umschlagtext reklamiert zu Recht, daß es sich um die erste umfassende Geschichte der deutschsprachigen Anglistik und Amerikanistik im 'Dritten Reich' handelt – umfassend in dem Sinn, daß sie sich nicht auf ein einzelnes Seminar, einen Teilbereich des Fachs oder ein Publikationsorgan beschränkt. Sie parallelisiert Hausmanns eigene Studie zur Romanistik und stellt, was unverkennbar ist, die Frucht einer langen und eingehenden Spezialisierung auf diesen Zeitraum dar. Der Zugriff ist primär institutions- und personengeschichtlich, die archivalische Basis beeindruckend breit.

Einem 'Fachfremden' ist hier eine grundlegende Arbeit zu dieser entscheidenden Epoche der Anglistik/Amerikanistik gelungen, und die Disziplin muß sich sowohl von ihm als auch von diversen Rezensenten die peinliche Frage gefallen lassen, weshalb solches "Outsourcing" nötig war (Formulierung Wolfgang Schieders in seiner Rezension in der *Süddeutschen Zeitung*, 25.5.2004). Eine zu simple Antwort wäre, daß die Anglistik/Amerikanistik niemanden hat, der oder die sich dermaßen intensiv mit dem Nationalsozialismus auseinandergesetzt hat, und daß sie auch nicht das einzige fremde Fach ist, welches durch Hausmann einen wichtigen Impuls bekommt. Die unumgängliche Antwort ist vielmehr, daß sich die Anglistik/Amerikanistik zu wenig um ihre eigene Geschichte kümmert. Das ist letztlich unwissenschaftlich, hat aber eine gewisse Erklärung darin, daß die Disziplin in den letzten vierzig Jahren von schmaler Ausgangsbasis aus eine phänomenale Expansion und in enger Anbindung an angelsächsische Entwicklungen eine enorme Differenzierung erfuhr, so daß die Mehrheit der heutigen FachvertreterInnen die davorliegenden deutschen Anglisten und Amerikanisten nicht mehr als Vorgänger empfindet. Daher trifft der Vorwurf des Versäumnisses gerade wieder die wenigen, die sich mit der Geschichte des Faches auseinandergesetzt haben. Für die eine Hälfte von ihnen mag jedoch bereits der Umschlag von Hausmanns Band *eine* Antwort liefern: Das repräsentative Foto der deutschen Anglistik/Amerikanistik von 1940 zeigt eine reine Männerriege (27 an der Zahl, davon sechzehn mit deutlich erkennbarem Parteiabzeichen), und die Gegenfrage muß erlaubt sein, ob Hausmanns Studie Einsichten ergibt, die über das in der Frauenforschung und den Gender Studies allgemein Erreichte hinausgehen. Das tut sie nicht; die Kategorie Gender ist fast völlig vernachlässigt. Einzelstudien zur Anglistik/Amerikanistik im 'Dritten Reich' wurden von Fachvertreterinnen sehr wohl geleistet (vgl. besonders die Arbeiten von Ledebur), und es ist eine berechtigte Überlegung, ob Frauen einen so großen Teil ihrer Lebensarbeitszeit der Kärrnerarbeit für eines der extremsten Machosysteme opfern sollen, oder ob sie erst später auf solchen Vorarbeiten aufbauen wollen, was eine tiefgreifende Korrektur dieser Fundamente nicht auszuschließen braucht.

Hausmanns Kritik an anglistisch-amerikanistischer Vernachlässigung richtet sich pointiert gegen diejenigen, die die nationalsozialistische Belastung des Fachs aufgrund zu geringer Kenntnis als gering erklären oder sie herabspielen, obwohl sie es besser wissen (32-34 und 39-40). Letzteres betrifft gerade auch Thomas Finkenstaedt und das von ihm zusammen mit Gunta Haenicke herausgegebene *Anglistenlexikon 1825-1990* (1990), das in Bezug auf die NS-Zeit systematische Lücken aufweist: "Hinweise auf eine Tätigkeit einzelner Fachvertreter im NS sind im allgemeinen ausgeblendet oder abgemildert"

(32n). Hausmann erklärt diese Zurückhaltung Finkenstaedts aus dessen Reaktion auf die Auswüchse von 1968 (40 und 412-13). Er setzt seinerseits auf breite Dokumentation, zumal durch die Umbrüche um 1990 wichtige Archivalien in Ostdeutschland und Osteuropa wieder zugänglich wurden, und stellt sich der Problematik der Deutung der Fakten sehr eingehend. Obwohl Hausmann über die Wissenschaft hinaus ansprechen möchte (20), vermeidet er es, Sensationsgierigen allzu einfach Material zu liefern. Geduldige Leserinnen und Leser werden sich seine ernste und beunruhigte Kritik etwa an dem lebenslangen Verleugnen durch eine der einflußreichsten Figuren der Nachkriegsanglistik, Edgar Mertner (1907-1999), dennoch rekonstruieren (309-13). Mertners Verschleierungen gegenüber Hausmann noch im Jahr 1997 und trotz photographischer Widerlegung (siehe Buchumschlag) liefern in der Tat ein schlagendes Argument für die Dringlichkeit der vorliegenden Arbeit. So dürfte auch kaum jemandem unter den heutigen FachvertreterInnen bewußt sein, daß nicht nur die eigenständige Etablierung der Amerikanistik in diesem Land während der nationalsozialistischen Herrschaft erfolgte, sondern daß das durch Umwidmung eines mathematischen Lehrstuhls geschah, dessen jüdischen Inhaber Issai Schur man vertrieben hatte (194).

Angesichts von Verleugnung, Desinteresse und Ignoranz ist es eine zentrale Absicht Hausmanns, die Anpassung der Anglisten und Amerikanisten an den Nationalsozialismus und ihre Verflechtungen detailliert aufzuweisen. Nach seinen Recherchen gehörten Anfang 1945 von den insgesamt 35 überlebenden Ordinarien oder Extraordinarien 'Großdeutschlands' rund 80 % der NSDAP an. Wenngleich bei so niedrigen Zahlen Vorsicht mit prozentualen Anteilen geboten ist, bedeutet das einen sehr hohen Grad der Einbindung der Führungsebene, der bspw. die Romanistik beträchtlich übertrifft, weshalb Hausmann die Anglistik/Amerikanistik sogar in die Nähe der berüchtigten Medizin rückt (396-97; Hausmann hat hier das 1943 verstorbene Parteimitglied Keller irrtümlich mitgerechnet und den parteilosen Huscher übersehen, so daß er auf 29 statt 28 Parteigenossen und 83 statt 80 % kommt. Beschränkt man sich auf die Universitäten des heutigen Deutschlands – d.h. läßt man u.a. die österreichischen Universitäten sowie die 'Reichsuniversitäten' Posen, Prag und Straßburg und damit die Vorposten des Nationalsozialismus weg –, so ergibt sich ein etwas niedrigerer, aber immer noch hoher Anteil: Von 24 Ordinarien oder Extraordinarien gehörten 17 der NSDAP an, was 71 % entspricht). Gleichzeitig schätzt Hausmann aber, daß von den anglistisch-amerikanistischen Publikationen zwischen 1933 und 1945 rund 80 % neutral waren und unter den restlichen 20 % immer noch diejenige Gruppe die größte bildete, "deren eigentliche Substanz nicht wirklich nationalsozialistisch" war, sondern die nur mit "Titel und zeitgemäßen Anfangs- und/oder Schlußteilen" ihren Tribut zollte (124). Dieser Diskrepanz versucht er durch behutsame Unterscheidungen und vielfältige Einzelbeispiele beizukommen. So differenziert er die verschiedenen historischen Phasen der nazistischen Infiltration, erstellt über 70 Kurzbiographien und untersucht exemplarisch ausgewählte Seminare und Vertreter weiter. Beispielsweise illustriert er anhand Herbert Schöfflers, wie ambivalente Aussagen von als liberal und kritisch bekannten Wissenschaftlern in besonderem Maße zur Legitimation des Regimes nach außen und zur Verunsicherung nach innen beitragen konnten und wie auch solche Persönlichkeiten, ohne es zu merken, nationalsozialistische Einflüsse aufnahmen. Die Extremfälle Auslandswissenschaft und "Aktion Ritterbusch" erhalten das gebührende Gewicht.

Speziell im Vergleich mit seinem eigenen Fach versucht Hausmann zu erklären, weshalb die Anglistik sich so sehr einspannen ließ. Er wirft dabei viele Fragen auf, wie überhaupt eine wichtige Absicht von ihm ist, zu der Erkenntnis zu führen, daß diverse Fragen zum Grundverständnis der Disziplin in der Anglistik/Amerikanistik erst noch ernsthaft zu stellen sind. Dabei mögen seine Ausführungen zu den Kontinuitäten gegenüber den früheren Epochen noch nicht viel Neues bringen. Aufrütteln sollte aber seine These, daß die Auslandswissenschaft die nötige, bis dahin weitgehend unterlassene Modernisierung nachholte, freilich in einer falschen, verderblichen Richtung (170). Beunruhigende Fragen wirft des weiteren der von ihm ausführlich analysierte Umstand auf, daß deutsche Anglisten und Amerikanisten im Gegensatz zu den Romanisten als Exilanten im Wissenschaftsbereich kaum unterkommen konnten. Hier wäre auch die Ideologie der Gegenseite, die sich nicht zuletzt um die englische Sprache kristallisierte, einzubeziehen, wie überhaupt im nächsten Schritt die großen europäischen und globalen Kontexte sowohl der sprachlichen, ideologischen und politischen Auseinandersetzungen als auch der Krise der Wissenschaft und des Wechsels der wissenschaftlichen Paradigmen klarer in den Blick kommen sollten.

Ein immer noch problematischer Bereich, in dem viel gelernt werden könnte (auch im apotropäischen Sinn), ist der Praxisbezug. Schließlich sollte zu denken geben, daß Hausmanns Buch außerhalb des Fachs eine Aufmerksamkeit gefunden hat, wie sie anglistisch-amerikanistischen Publikationen kaum zuteil wird. Abgesehen von einem bedenklichen Schematismus diverser Medien bei Nazi-Themen stellt sich nicht nur die Frage nach braunen Kontinuitäten oder Affinitäten in heutigen kulturwissenschaftlichen Paradigmen, die beispielsweise der Historiker Wolfgang Schieder in seiner Rezension aufgeworfen hat, sondern auch nach dem Nichterkennen der anglistisch-amerikanistischen Potentiale – im guten wie im schlechten Sinn – durch die Disziplin selbst wie durch andere Disziplinen und die breite Öffentlichkeit.

Renate Haas (Kiel)

Evil in English Literature: Proceedings. 23rd All-Turkey English Literature Conference. Istanbul: Istanbul University, 2003. In Association with The British Council and Koc, Kültür Sanat Tanıtım. 187pp. Pb. € 3.00. ISBN 975-296-042-1.

Die Aufsatzsammlung *Evil in English Literature* präsentiert 19 Vorträge, die anlässlich einer gleichnamigen Tagung vom 24. bis 26. April 2002 in Istanbul gehalten wurden. Terry Eagleton eröffnet den Band mit zwei Beiträgen, "Angels and Demons-1" und "Angels and Demons-2," in denen er mit Bezug auf den Holocaust als 'Totalität des Bösen' das Dämonische als "autoteles" Prinzip beschreibt. Eagleton grenzt das Dämonische vom Engelsgleichen ("angelic") ab und verweist humorvoll auf Spuren beider Positionen in der gegenwärtigen Literaturtheorie: Während sich die Position der Dämonen (Michel Foucault; Jacques Derrida) durch zynische Skepsis "Bedeutungen" gegenüber auszeichnet, glauben die "engelhaften" Theoretiker (Jürgen Habermas; Raymond Williams) zu demütig an universale Sinnhaftigkeit. In seinem Beitrag "An Evil Genius: Science as an Immortal Force" interpretiert Leslie Forbes die Besonderheit des "wahnsinnigen Wissenschaftlers" als verstörende Symbolfigur für die unheilige Allianz zwischen dem Phänomen des Bösen und der Rationalität, die folgende Denkmöglichkeit eröffnet: "... the possibility of an arrogant, wrathful, amoral, jeal-

ous, bloody God using the human race as guinea pigs in some enormous laboratory" (38). Der Kritik an Georges Bataille ist Fiona Tomkinsons "The Essence of Evil: Sublimity or Banality" gewidmet; sie beanstandet, dass Bataille in seiner klassischen Studie zur Rolle des Bösen in der Literatur William Blake und Emily Brontë in einem Atemzug mit de Sade nennt. Bataille, so Tomkinson, habe die satirische Intention von Blake und Brontë völlig übersehen. Christopher Thomas Cairney behandelt das Thema des Bösen im Zusammenhang mit der Gattungspropädeutik des Schauerromans. In "Two Types of Evil, Two Types of Gothic: The Ideology of the Villain 'Montoni' in Ann Radcliffe's *The Mysteries of Udolpho*" kann er zeigen, dass das in der Gestalt Montonis verkörperte "Böse" als Provokation normierter Wertewelten, als das "andere" ("*otherness*") definiert wird. Eindeutig der Theorie der *gender studies* ist Ayşem Sevals "'Darts of Satan': Theatre as Evil in Tudor and Stuart England" verpflichtet; sie wirft einen Blick auf die Geschichte des englischen Theaters, das puritanische Kritiker zu Beginn des 17. Jahrhunderts als "Sündenpfuhl" und "diabolische Verführungsanstalt" verunglimpften. Seval deckt den engen Zusammenhang zwischen vermeintlich Bösem und Transgression der Geschlechterrollen im Kontext des auf der Bühne praktizierten "*cross-dressing*" auf. In "Deadly Persuasions: Encountering an Ethics of Objectivation, Cruelty, and Terror in Shakespeare's *Macbeth*, *Othello*, and *Richard III*" analysiert John Basourakos klassische Repräsentationsformen der mittelalterlichen *vice*-Figur und definiert das Böse als "Selbstentfremdung" und "Identitätsverlust." Abweichend vom Muster konventioneller Wissenschaftsprosa kontrastiert Sema Bulutsuz in "Wild Beasts in English Gardens" Auszüge aus dem Werk Sakis mit Zitaten aus Interviews zeitgenössischer britischer Rave-Gruppen. In Bulutsuz' – für eine wissenschaftliche Publikation allerdings gewagten – Form der Montage erscheint das Böse – hierin dem Gott Pan in Sakis Geschichten vergleichbar – als ein verborgenes, aber immer präsentes Element im Leben der Menschen. In ihrem inhaltsorientierten Essay "The Mirror Imagery of Evil in Margaret Atwood's *Cat's Eyes* und A.S. Byatt's *The Game*" deutet Gillian Alban die jeweiligen Zweierbeziehungen der Protagonistinnen als paradoxe Symbiose eines sadistischen Machtverhältnisses, bei dem sich die Rollen von Täter und Opfer spiegelbildlich verkehren. In "'As the Story was Told': The Fascination of Evil as both Complicitous and Unspeakable" stellt Raymond Burke die These auf, dass das nicht im Detail geschilderte Böse einen faszinierenden Effekt auf den Leser ausübe, weil dieser die Leerstelle mit individuellem Grauen auffülle. Burke lehnt die persönlichkeitserodierenden Thesen des Poststrukturalismus ab und plädiert für die Rekonstruktion eines verantwortlichen "Ich," wenn er sich weigert, Becketts Geschichte im Kontext Foucaultscher Lehren zu lesen, und sie stattdessen in die Tradition des Existentialismus einordnet. Gleich zwei Beiträge widmen sich dem Vampirismus: in "Dracula: The Resurrection of the Primal Father" interpretiert Canan Şavkay die Figur Draculas als Alternativentwurf zum Logos des Patriarchats. Die Provokation der von Männlichkeitsideen geprägten viktorianischen Matrix wird durch die in Dracula personifizierten verborgenen Wünsche und Sehnsüchte (Sexualität allgemein; Homophilie speziell) provoziert; das Böse erscheint hier als das "andere," die Ästhetik des "Blutes" wird durch die Ästhetik der "Sprache" abgewehrt. Ganz ähnlich deuten Çiğdem Aslan, Meral Harmanci und Bilsev Pastakkaya in "'Woe Is Me': Madness and Evil in *Dracula*" den Vampir als Figur der Deviation und als verstörenden Kommentar auf die "Normalität" der Gesellschaft. Wenig

zur Analyse der Thematik trägt Züleyha Çetiners "Humanizing Evil: The Humourized Protrayal of Death in the Discworld Series" bei, die sich der Beschreibung der humorvollen Darstellung des Todes bei Terry Pratchett widmet. Koray Melikoğlus "Discrepancy in the Awareness of Evil in Flann O'Brien's *The Third Policeman* and Kazuo Ishiguro's *The Unconsoled*" spürt zwei Erscheinungsformen des Bösen auf: "Kommunikationslosigkeit der Beziehungen" bei Ishiguro und "Zirkularität allen Erlebens" bei O'Brien. Zwei Beiträge, nämlich Dilek İnans "Evil Behind Civility: Harold Pinter's *Ashes to Ashes*" und İbrahim Yerebakans "Harold Pinter's *Ashes to Ashes*: The Holocaust Revisited" konzentrieren sich auf die Darstellung des Bösen im Werk des englischen Dramatikers. İnan deutet das "Pintereske" als zynische Strategie, das Grauen hinter der anscheinend harmlosen Oberfläche der Komik aufzudecken (Metapher vom "Füllfederhalter" als "Messer"). Yerebakan rückt Pinters Rolle als politischer Aktivist in den Mittelpunkt seiner Betrachtung und kann nachweisen, dass Pinter den Holocaust nicht als historisches Ereignis allein, sondern als Symbol für die Bereitschaft des Menschen zur Grausamkeit darstellt. Yerebakan knüpft an die Theodizeedebatte an, wenn er auf die zynische Botschaft der bei Pinter benutzten Metapher für die "gottverlassene Welt" hinweist, nämlich die Vorstellung, dass 'ein Fußballspiel zwischen England und Brasilien im leeren Wembley-Stadion' stattfinde (153). Tanya Basmacıoğlus und Canan Çalışkans, "Well Done Thou Malicious Servant! Society Progresses on Satan's Path" deutet Edward Bonds Einsatz von Blasphemie und Gewalt als Kritik an einer hoffnungslos materialisierten Welt, die sogar von Christus und Buddha aufgegeben und ihrem Schicksal überlassen wird. Nazmi Ağıl, "Douglas Dunn's *Elegies*: Coping with Random Death" widmet sich dem traditionsreichen Verhältnis von Kunst und Tod und deckt den tröstlichen Charakter der Lyrik auf. Buket Akgün schließlich untersucht in "The Battle of 'Good' and Evil in Robert Stevenson's 'The Suicide Club'" den Zusammenhang zwischen Darwinismus und Geschlechterrollen im Viktorianismus; die Vermischung der Geschlechterrollen wird als Übel interpretiert und weckt den Wunsch nach Selbstmord bei den Mitgliedern des Clubs.

Der vorliegende Band hinterlässt einen gemischten Eindruck beim Leser. Nicht allen Verfassern ist es gelungen, dem Thema des "Bösen" in der gebotenen Konzentration gerecht zu werden: gelegentlich gewinnt man den Eindruck, als hätten einzelne Beiträger nur kurzzeitig ihr Hauptinteresse an den *gender* oder *postcolonial studies* suspendiert, um sich dem Thema der Tagung zuzuwenden. Überall ist das Fehlen eines ordnenden Herausgebers zu spüren: Der naturgemäß heterogene Charakter des Sammelbandes hätte ein strukturierendes Vorwort des Herausgebers erfordert; hier wäre auch der Ort gewesen, um die im Buch ausgesparte Definition des Bösen ("physisch," "moralisch," "natürlich") vorzunehmen und sie mit dem traditionsreichen Theodizee-Diskurs zu verknüpfen. Nicht ganz einzusehen ist die zweifache Behandlung der Themenblöcke "Dracula" und "Pinter." Aber auch in handwerklicher Hinsicht gibt es Grund zur Kritik: Gerade der Beitrag von Eagleton wimmelt von recht ärgerlichen Druckfehlern, Buchstabendrehern und Zeilenwiederholungen. Hier wäre ein erneuter Korrekturvorgang unverzichtbar gewesen. Von einer klareren Struktur (thematisch, chronologisch oder wenigstens alphabetisch) hätte der Band mit Sicherheit profitiert. Interessant zu lesen, so darf man anerkennen, sind alle Beiträge; im analytischen Sinne erkenntnisreich allerdings primär die Aufsätze von Eagleton, Forbes, Melikoğlu, İnan, Yerebakan und Ağıl. Zahlreiche Beiträge leiden unter einer dominant inhaltsorien-

tierten Darstellung der Behandlung des Bösen durch die englische Literatur, bei der ein eher analytisches und kontextualisierendes Vorgehen zu kurz kommt. Trotz der genannten Einschränkungen bietet der Band in seiner Gesamtheit jedoch wichtige Einblicke in die Natur des "Bösen."

Rudolf Freiburg (Erlangen-Nürnberg)

Christian Huck. **Das Paradox der Mytho-poetik: Dichtung und Gemeinschaft in der irischen Literatur. Yeats, Heaney, Boland.** Anglistische Forschungen, 331. Heidelberg: Universitätsverlag Winter, 2003. 355pp. Pb. € 48.00. ISBN 3-8253-1644-0.

Christian Huck's theoretically ambitious study of 'poetry and community in Irish literature' focuses on the paradoxical status of what he calls 'the myth of myth' in modern culture. Huck elucidates this elusive topic from a position which is firmly anchored in Niklas Luhmann's sociological systems theory of modern society and culture. He supplements this theoretical basis with the classic studies of myth and mythology by Blumenberg, Cassirer, Malinowski, and Lévi-Strauss on the one hand and heavy doses of contemporary philosophy (Claudio Agamben, Jacques Derrida, Jean-Luc Nancy) and literary theory (Homi Bhaba, Judith Butler, Stephen Greenblatt) on the other. The result of this mix is a stringent and intellectually stimulating theoretical framework at the cutting edge of the current orientation towards anti-essentialism and difference. What is more, readers who are potentially put off by this theoretical flagwaving can be assured that the passages of what might be called 'high theory' are restricted to a minimum and always firmly grounded in the task at hand, namely an 'analysis of cultural discourses' (315) about Irish national identity between 1891 and 2000, an analysis which is informed by a broad historical and theoretical perspective on modernity at large.

Accordingly, the opening section of the book introduces 'the paradox [of a modern 'mytho-poetics'] and its historical unfolding' from Romanticism to modernism with particular reference to the Irish situation (and with a number of interesting asides on possible parallels between Ireland and Germany). Here, the focus on what might be called the cultural work of poetry with its, albeit paradoxical, 'mytho-poetical' potential emerges and is explicated in terms of three oppositions, i.e. poiesis vs. autopoiesis, autonomy vs. heteronomy, and truth vs. fiction: modern 'mytho-poetical' poetry has to simultaneously embrace and disavow its creative and constructive potential, it has to come to terms with its heteronomously derived autonomy, and it has to somehow transform individual fictions into generally shared truth. In short, modern poetry is frequently engaged in the hopeless but necessary project of transforming contingency (which is the signature of modernity) into stability or even (ostensible) perfection.

This is, of course, a Romantic project, and Part I of the book engages with this historical heritage under the heading of '*Romantischer Ur-sprung.*' Here, a detailed and convincing reading of Shelley's seemingly incomplete fragment 'The Triumph of Life' with its, as it turns out, necessary lack of an ending is coupled with an enquiry into some of the central terms of Luhmann's theory in an admirable exercise in mutual illumination. Both Shelley's poem and modern culture, we learn, are based on the insurmountable inconclusiveness of observation under modern conditions: drawing a distinction on the basis of observation creates not only objects and identities but also blind spots

and differences and thus contingency and the possibility of comparison which in turn have to be countered by myth and ideology in attempts at cultural (and political) stabilization.

After an interlude on the development from Romanticism to modernism in general, Part II of Huck's study finally addresses the question of 'Ireland and the Romantic Heritage.' In this, the longest part of the book, the time-span 1891-2000 is subdivided into three periods: the years 1891-1916 saw 'The (Re-)Birth of the Nation' in what has come to be known as the Irish Renaissance or the Irish Revival. Huck provides a concise but nevertheless detailed account of the historical and political developments of the time and then turns to William Butler Yeats's attempts at creating a mystical ('Into the Twilight'), an artificial ('To Ireland in the Coming Times') and a political ('Easter 1916') myth of Irishness before he finally renounced the possibilites of a 'mythopoetics' in the face of an overdose of reality ('The Circus Animals' Desertion'). Similarly, the period 1916-1966 is presented as a period of myth naturalised as ideology, with Seamus Heaney's poems 'Bogland' and 'Hercules and Antaeus' engaging with this process in terms of history and writing. The years 1966-2000, finally, are described as a period in which 'New Myth(ologie)s' were framed, and Eavan Boland's poetry illustrates a move away from the restrictive aspects of the interwovenness of myth and community towards an embracement of plurality at the heart of mythical constructions.

What all this amounts to, then, is a theoretically informed practice of literary history as cultural history (or vice versa) that makes larger cultural developments accessible by means of detailed contextualised readings of carefully selected texts. As Huck indicates in many pertinent asides and footnotes, his outline of the paradoxical function of the impossibility of myth in modern culture resonates with many aesthetic, political, and academic strategies which can be observed in the period in question, and it provides a fascinating angle on the movement from Romantic to modernist and on to postmodernist attitudes.

Christoph Reinfandt (Tübingen)

Geppert, Hans Vilmar and Hubert Zapf, eds. **Theorien der Literatur: Grundlagen und Perspektiven.** Band 1. Tübingen, Basel: Francke, 2003. 294pp. Pb. € 29.80. ISBN 3-7720-8012-X.

Leitch, Vincent B. **Theory Matters.** London and New York: Routledge, 2003. xi, 195pp. Pb. £ 16.99. ISBN 0-415-96717-1.

Those who buy *Theorien der Literatur* get at least two different books for the price of one. The volume is based on a series of lectures given recently at the University of Augsburg, and the editors have apparently been very reluctant to influence the shape of the individual contributions with a view to producing a coherent collection. *Theorien der Literatur* offers an introduction to basic assumptions, important themes and perspectives of literary theory. Wolfgang Iser's magisterial essay about aesthetics as a philosophical category discusses the phenomenology of sensory perception on an olympic level of abstraction. Modern aesthetics appears as a set of "modelling operations" which impose shape on the radical openness of modern life. In so far as modern art emphasizes materiality rather than shape ("Gestalt"), its relationship with aesthetics thus becomes "chiastic" (27). This somewhat daunting opening is followed by a very good introduction to hermeneutics by Hans Peter Balmer, whose language is,

however, unnecessarily archaic and bizarre. The essay on theories of the imaginary (Bernadette Malinowski), almost forty pages long and heavy on footnotes, feels like a condensed version of a much longer book. It is very learned but would presumably try the patience of any reader looking for an introduction. The next two essays continue the theme of modern philosophy and literature, focusing respectively on Nietzsche, language and invention (Severin Müller) and on the Heideggerian philosophy of Being (Till Kuhnle).

The following essay on Peirce's semiotics (Hans Vilmar Geppert) appears like the beginning of another book. Retaining the style of a lecture, it offers a lucid and concise introduction into its theme, arguing the necessity of a true 'semiotic turn' that makes the sign rather than the word the central focus of literary and cultural criticism. As Geppert shows, the notion of textuality implied in the 'linguistic turn' begs the question of how the visual should be adequately theorized in this context. Literary texts offer complex worlds of signs whose full potentials have yet to be explored. It would make sense if the excellent essay on media and literary criticism (Ursula Regener), placed towards the end of the collection, followed this contribution. Regener addresses the relationship between writing and the visual image and traces the various strands of this ancient debate. She also discusses the connection between media and memory and raises the question whether hyperfiction will be able to expand the boundaries of perception. There is an essay on psychoanalysis and literary criticism (Susanne M. Maier) which mainly treats Freud and Lacan in connection with the gothic novel. Maier mentions Shoshana Felman as well as Norman Holland's "transactive reading" but curiously does not address feminist psychoanalysis. Further essays offer very helpful introductions to literary criticism and Gender Studies (Doris Feldmann), New Historicism (Jürgen Eder) and the developments in the history of literary criticism from New Criticism via *Rezeptionsästhetik* to Deconstruction (Kaspar Spinner). These essays successfully integrate their various aims in outlining the theory clearly and showing it at work with the help of suitable examples. For instance, Spinner's contrasting readings of Hölderlin's poem "Hälfte des Lebens" work very well in this respect. It remains to mention two essays which treat very recent developments in literary theory – one on intercultural literary criticism (Carmine Chiellino) and one on literature as cultural ecology (Hubert Zapf). Chiellino's contribution offers a convincing plea to take interculturalism seriously as a major characteristic of literature, and Zapf outlines literary ecology as a project designed to (re)integrate the vividness and fluidity of life into theory. Literature offers a "meta-discourse of cultural criticism," an "imaginative counter-discourse," and a "reintegrative inter-discourse" (282) which contribute to the regeneration of culture including the "biophile memory" (289) of human beings. This volume contains much food for thought and its emphasis on some of the less fashionable traditions of continental thinking is appreciated, but it does not work very well as a book, since it is rather disparate and unsure in its address.

While *Theorien der Literatur* perhaps tries to do too much, *Theory Matters* does far too little. The book appears like a prolonged exercise in self-indulgence, since almost all the material was previously published elsewhere. In Part 1, "Theory Personalized," Leitch gives an account of his work on the *Norton Anthology of Theory and Criticism* published in 2001, supplemented by reflections on his thirty years' involvement in the field and two interviews he gave. This section does not

offer any new insights unless you wanted to know, for example, that Hillis Miller's *Poets of Reality* taught Leitch "ways to write interestingly about an author's complete output that are still with me today" (21). So why does he not do it? Leitch argues passionately for the importance of theory, but all too often, this is just theory for theory's sake. Also, while it is interesting to learn something about the composition of the anthology, which was six years in the making and involved six editors, it is not overly exciting to hear that many texts Leitch read did not make it into the finished product, that the annotations were a lot of work and that he still possesses many folders with faxes and e-mails.

Part 2, "Cultural Studies Practiced," begins with a chapter on Pierre Bourdieu, focusing on his later writing and his role as a "public/collective intellectual" (107) and critic of neoliberal globalization. This is followed by a chapter on economic literary criticism and globalization studies dealing with "postmodern Lilliputians" – Leitch among their number – who "advocate more cooperative, equitable forms of globalization from below and above" (122). Chapter 10 gives an outline of fashion studies in which Leitch takes a semiotic approach. Curiously, he advocates a concept of fashion completely at odds with his earlier chapter on "Theory Fashion" in which he expresses resentment of the connection of theory with "the seasonal comings and goings of mere fashion" (33). One of the new chapters is an investigation of the Blues subculture around Oklahoma City in which the author happens to be involved. This essay, heavily illustrated, is the least theoretical in the book. The final essay addresses interdisciplinarity, arguing that "many self-identified cultural studies people are currently in drag" (167), having to work in English departments. The author counts himself "among these postmodern nightcrawlers" (171). Considering this arid form of theory, combined with using cultural studies for riding the hobby-horse in a hypocritical imitation of Birmingham radicalism, it is no wonder that Leitch should register the emergence of a "new belletrism" (86) which has sound theorists such as Henry Louis Gates, Jane Tompkins or Frank Lentricchia threaten to "focus on reading and teaching literature" (87). Leitch rightly points out that inter- and transdisciplinarity in university departments is still the exception rather than the rule. This does not only apply to the US, and I for one would like to see a much more integrated approach to literary criticism and cultural analysis. But the most disconcerting thing about the current situation is that a publisher like Routledge evidently thinks there is a market for such a book.

Ina Habermann (Erlangen)

Geneviève Fabre and Klaus Benesch, eds. **African Diasporas in the New and Old Worlds: Consciousness and Imagination**. Cross / Cultures, 69. Amsterdam and New York: Rodopi, 2004. 358 pp. Pb. € 36.00. ISBN 90-420-0870-9.

"The term 'diaspora,'" write the editors of this study in their introduction, "has finally emerged as a promising, powerful new idea [...] in the humanities, the social sciences, and cultural studies, among other fields [...]." And indeed, Fabre and Benesch's volume appears at a time in which a paradigm change – from the rhetoric of the postcolonial to the concept of the diasporic – seems to be taking place. After all, the globalized world order with its phenomena of cosmopolitan identification, transnational life-styles and labor migration cannot be explained exclusively with respect to colonial systems

of rule and their decline, and diaspora studies with their emphasis on diasporic communities, subjectivities and self-fashioning seem to provide a complementary analytical tool for the contemporary situation and its historical ramifications.

The volume at hand approaches the African diaspora, and it does so in historical depth, by giving scope to various formations and constellations of black cultures worldwide. As many references within the volume exemplify, to approach the black diaspora these days is to engage with Paul Gilroy's work, in particular his idea of a 'black Atlantic' culture triggered by but not deducible to the triangular slave trade. The first two theoretical contributions to the volume – by Brent Hayes Edwards and by David Palumbo-Liu (both originally 2001) – take Gilroy's study as a point of departure for their own reflections on the black diaspora. Edwards's paper on the 'uses' of diaspora – which appeared before in *Social Text* – criticizes the inflationary use of Gilroy's term in recent scholarship especially in the US, arguing that it imposes "an assumption of geographical specificity (what we might term a 'hemispheric' limit) and a 'racial' context on a field that might be much more broad and more various" (28). Instead, Edwards opts for the terminology of the diasporic, precisely because it calls up a Jewish history of dispersal and suffering and thus lends scope to "a complex past of forced migrations and racialization – what Earl Lewis has called a history of 'overlapping diasporas'" (31). Edwards's warning coincides well with Palumbo-Liu's insight that "while Gilroy opens his book [*Against Race*] with a universal species being, his conclusion is focused on a particular conception of 'blackness' that re-specifies race, rather than moves beyond it" (55). Thus, both contributions identify what may well be the most dangerous propensity of diaspora studies – the unacknowledged reification of racial and racializing categories of identification, and thus the assumption of a (transhistorical and transregional) common denominator for the experience of 'blackness.' Unfortunately, one contribution to the edited volume seems to exemplify rather than counter this problematical tendency: as an appendix to the volume Phyllis B. Bischoff put together an annotated bibliography of "black diasporan autobiography," without elaborating on her grounds for comparison or her criteria of selection (one entry for all of China, two for Latin America, and six (!) for Germany).

Yet such criticism should not distract from the indubitable achievements of the volume. The historical studies, in particular, are innovative and original. Sylvia Frey's reflections on the transnational scope of the evangelical movement in the eighteenth and nineteenth centuries, which, as she shows, "quickly metamorphized into a uniquely African-American strain of religion that was symbiotically linked to the larger American evangelical culture, but radically separate from it" (83) present a fascinating case study for diasporic interaction, especially when she focuses on the activity and self-fashioning of African-American missionaries in nineteenth-century Africa. Likewise, Sujaya Dhanvantari's research of the transnational role and reception of *La Marseillaise* discloses a fascinating history of transnational re-writing and diasporic appropriation.

Most of the book's contributions focus on literary and artistic representations of a diasporic situation, and in curious compliance with Winston James's critical observation that in diaspora studies "the experience of one particular national or regional group of the African diaspora, usually that of the USA (which is most atypical) is often extrapolated to the rest," they focus almost exclusively on African American experiences. Interesting as

these studies are (among them Klaus Benesch's brilliant essay on the work of William Demby and the enactment of his black American expatriate perspective, and Iris Schmeisser's rich reflections on 'Ethiopianism and Egyptomania' in the Harlem Renaissance), they can only hint at the wealth of material at hand once diaspora cultures worldwide are approached from a comparative perspective. The theoretical essays raise the question whether the terminology of diaspora can carry us beyond racializing assessments – and the case studies on history, literature, and art in this volume clearly answer this question in the affirmative. One can only hope for more critical work along the same lines.

Ruth Mayer (Hannover)

Oliver Scheiding. **Geschichte und Fiktion: Zum Funktionswandel des frühen amerikanischen Romans.** Beiträge zur englischen und amerikanischen Literatur, 20. Paderborn: Schöningh, 2003. 281pp. Pb. € 38.00. ISBN 3-506-70831-7.

While Scheiding's publication list covers a wide range of historical periods and genres, one of his main fields of expertise is clearly early American literature. The present study, his *Habilitationsschrift*, analyses the changing function of the early American novel using five canonized texts as its corpus: William Hill Brown's *The Power of Sympathy* (1789), Hugh Henry Brackenridge's *Modern Chivalry* (1794-1815), Royall Tyler's *The Algerine Captive* (1797), Susanna Haswell Rowson's *Reuben and Rachel* (1798), and Charles Brockden Brown's *Edgar Huntly* (1799). According to Scheiding, it was not the classical texts of the *American Renaissance*, but early American novels which were crucial for the development of a national literature. Questioning the established moral and didactic function of literature through various strategies, novelists negotiated new roles and aesthetic autonomy for literary texts.

The first part of the book delineates the theoretical premises on which Scheiding's model that describes the functional development of the early American novel is based. Here, Scheiding combines the approaches of Wilhelm Voßkamp, Lothar Fietz, Wolfgang Iser, and Winfried Fluck to establish ways in which fictional texts operate: revealing reality, rivalling historiography, and challenging the reader's established hierarchies of values and genres through openness and ambivalence. In Scheiding's model, Voßkamp contributes a method for analysing (de-)stabilizing processes in changes of literary hierarchy, Fietz offers a model for problematizing the reader's prior models of world-making and evaluation, and Iser and Fluck provide a theory of fiction that allows room for exploration by showing its fictive nature.

Five chapters, each dedicated to the analysis of one of the novels, constitute the main part of the study, entitled "Neubestimmungen der Funktionen des Romans" ('Redefining the Function of the Novel'). The texts are presented as novels of ideas staging epistemological, historiographical, and religious problems. The chapter on *The Power of Sympathy* demonstrates how Brown's sentimental novel subverts the traditional didactic aim of fiction by various means: slowing down narration and thereby postponing the sensational revelations about the seduction (the mother of the present victim, Harriot, had been seduced by the father of the present seducer, Harrington), employing conflicting figural perspectives, the manipulation of events in narration, and the use of contradictory in-built narratives. By withholding solutions to the problems and ambiguities the narrative establishes, readers are forced to develop their own interpretation of the events.

Scheiding shows how *Modern Chivalry* strives to enlighten its readers' minds. Brackenridge's fragmented novel serves as an illustration of how narration can be freed from authority. Accepted norms and hierarchies of values are challenged by turning against historiography and the picaresque setting, and the novel's metafictional reflexion focusses on the fictitiousness of any representation of reality and the indeterminacy of meaning.

In Scheiding's reading, *The Algerine Captive* destabilizes contemporary discourses on history through transtextuality and rivalling narratives. The multi-layered text combines various genres, prevents any ideological glorification of national history, and substitutes new plots for culturally available ones. Moreover, the comparison of religions reveals truth as a construct.

Reuben and Rachel revises history from the viewpoint of female demands for education. According to Scheiding, the novel works against traditional constructions of identity and interpretations of history. Individual memories challenge the cultural memory and institutions of the present, emphasizing the influence of the past on the present. As in *The Algerine Captive*, the mixture of discourse types pre-empts patriotic or religious readings of the text.

Through its multiple contradictory points of view, *Edgar Huntly* illustrates that events, *res factae*, turn into fiction, *res fictae*, in any rendition of history. The novel changes into a metafictional philosophical work exploring the epistemological limitations of man. Ambivalence and failure of the control figure Sarsefield, who tries to order his pupils' Clithero's and Huntly's narrative, exemplify that an objective reconstruction of the past is impossible, truth cannot be attained, and memory as well as identity are constructs. Without authorial instruction, readers have to come to their own evaluation and interpretation of events.

Scheiding comes to the conclusion that postmodern metafiction and self-reflexive narration reach back as far as the eighteenth century. He maintains that it was the novel of the *Federal Age*, not of the *American Renaissance* that first showed epistemological skepticism and questioned the traditional focus on the didactic utility of literature. Omissions and contradictions in the early novels underline the supposition that an authentic rendition of the past is impossible, that all interpretations of it are fictional. First person narrators, who are incapable of gaining an overview of the events, function as "anti-historiographers" and reveal truth and objectivity as constructs. This strategy not only shows the crisis of meaning of the early republic, but also the struggle for a new hierarchy of genres and a movement away from utilitarian definitions of literature. Reader expectations are frustrated to encourage the reader to new ways of thinking; ambivalence serves to challenge authorities.

On the whole, a new didacticism seems to emerge; novelists take on the role of educators of independent citizens instead of propagators of established doctrines. This goes along with Dieter Schulz's observations ("Frühe amerikanische Erzählliteratur." Breinig, Helmbrecht and Ulrich Halfmann, eds. *Die amerikanische Literatur bis zum Ende des neunzehnten Jahrhunderts*. Tübingen, 1985: 78-99; 287-290) about the institutional function of early republican literature in its search for national identity, yet contrasts with Winfried Fluck's recent synopsis of critical trends on this subject ("From Aesthetics to Political Criticism: Theories of the Early American Novel." Klaus H. Schmidt and Fritz Fleischmann, eds. *Early America Re-Explored.* New York, 2000: 225-268); both articles are omitted in Scheiding's bibliography. Fluck cautions us to take the emphasis on subversive elements in the early American

novel and the interpretation of technical flaws as hints at a political subtext with a grain of salt.

With *Geschichte und Fiktion*, Scheiding not only follows a critical tendency towards rehabilitating the artistic value of the early American novel, but sees it as a precursor of postmodern metafiction even before the *American Renaissance* and sheds new light on the literary strategies employed. He therefore contributes an important and innovative work to the field of early American literature.

To mention a minor point of criticism, Scheiding's style can be rather intricate and may keep a wider audience from fully enjoying this theoretically ambitious and thoroughly argued study. A further slight drawback may be a structural imbalance – nearly a third of the text is taken up by the introduction and the development of the theoretical model, the corpus is quite evenly covered, whereas the summary could have been more detailed. A wealth of critical material is well documented in numerous footnotes, the primary texts are closely analysed and thoroughly quoted, and an extensive bibliography and a user-friendly index round off this book.

Eva Hänßgen (Heidelberg)

Anke Ortlepp and Christoph Ribbat, eds. **Taking up Space: New Approaches to American History.** Trier: WVT, 2004. xi, 227pp. Pb. € 27.00. ISBN 3-88476-647-3.

Taking up Space presents fourteen essays read at the conference *Environment / Metropolis: The Spaces of American History* in 2002. The red thread that holds these essays together is the concept of space as a historical category. The volume suffers from all the disadvantages of that set-up and profits from all its advantages. The reader is taken through many spaces to a dazzling variety of places, locations, frontiers and borders ranging from Times Square and the American Government Center in Baguio to the Berlin Scheunenviertel, Las Vegas boxing rings and Smithson's artificial underwater spiral jetty in Utah. This is certainly instructive. A number of aspects of the inexhaustible concept of space are presented. But it is easy to get lost. Especially so, as none of the contributors has enough room within the book to develop his or her argument at any length. In their introduction, Ortlepp and Ribbat provide some orientation. They draw a sketchy but useful map that presents several approaches to space in American historiography. Unfortunately, they do not link these approaches to the essays in *Taking up Space*. The editors do not explain why they structured the space between the covers of their book by simply following the principle of chronology, or why they selected exactly these texts for the volume. That all of them were presented at the same conference is no satisfactory answer, especially so, as the editors chose to include texts by M. Christine Boyer and Dolores Hayden that have already been published in 2000 and 1992 respectively. Even if, as the editors suggest, one of these older articles "should be read by any student exploring the symbolic and commercial dimension of the reconstruction of the World Trade Center area" (ix), one might ask whether it was necessary to reprint them in this collection of essays as the original publications are readily available. Thus, the new approaches promised in the title of the volume are not that new.

The emphasis of the volume is on urban spaces. Three of the fourteen essays deal with New York City including M. Christine Boyer's text on South Street Seaport. Silke Hensel deals with the Puerto Rican Day Parade in which Puerto Ricans, originally segregated to Spanish Harlem, 'conquer' Fifth Avenue once a

year. They spell out their collective identity based on their undisputed space and place in the US and stress their value for US society. Tobias Brinkmann compares the Jewish neighborhood memorials of New York and Berlin. He arrives at the conclusion that the Berlin memorials are primarily Holocaust memorials while the Lower East Side as a whole has become part of a founding myth as a Jewish Plymouth Rock. Bart Eeckhout describes the structures of urban space as room for moral conduct and the policing of sexual behavior using the urban re-development of Times Square as an example. Ingrid Euman describes the artificial 'themed' spaces of the Strip contrasting it with the almost invisible rest of Las Vegas. Frank Schumacher takes a look at Baguio as an American colonial space. He unearths various layers of meaning the city was built on: the inter-imperial dialogue between the Americans and the British in Asia, the colonial discourse between 'white' 'superior' technology and the supposedly 'inferior' Filipino culture as well as the doubt-ridden inner monologue of Americans who experienced their colony as a fundamentally alien and often hostile space. In her thought-provoking essay Brigitte Georgi-Findlay presents urban centers of the 19th century West as volatile, tolerant multi-ethnic spaces. Only at the turn of the century, the cities began to present themselves as predominately 'white' in order to attract settlers. The emergence of segregated barrios went hand in hand with the romantization of the 'Spanish heritage.' Christoph Ribbat presents boxing in American literature as the writers' exploration of alien spaces beyond racial and social borders in a predominately urban context. The text by Dolores Hayden presents all-American suburbia.

Anja Becker and Alexander Sedlmaier deal with the problems of orientation connected with transatlantic experiences. Both discuss American perceptions of Imperial Germany. Becker deals with a radically gendered space American women studying at Leipzig university had to live in: A limbo of being admitted to the lecture theaters but excluded from most social contacts within the university. Sedlmaier presents the manifold American images of Germany and Berlin. Uwe Lübken explores the transatlantic space as the American sphere of influence. Pan-American rhetoric and vague definition of the 'Western Hemisphere' helped US governments to justify intervention policies in the Americas on the eve of the Second World War.

Sigrid Ruby discusses Land Art, works of art made in and of landscapes. She concentrates on Robert Smithson and Michael Heizer. Christof Mauch presents the history of space as environmental and cultural history. Both can not be separated from each other: Using the Dust Bowl as an example, he demonstrates in what ways economic interest and cultural notions of the appropriate use of natural resources immunize historic agents against negative experiences with nature turning seemingly hostile.

The index of persons, places and selected topics is reliable. The book boasts several black-and-white illustrations and a handsome layout. Nevertheless, the price the publishing house asks for the slim paperback is unfortunately apt to frighten away potential buyers.

Ortlepp and Ribbat present a tantalizing banquet of appetizers. In a volume of less than 250 pages that presents fourteen widely different authors reflecting about a topic as vast as 'space' it would have been difficult to do better than that.

Johannes Dillinger (Trier)